

OPENING NIGHT CONCERT &

GAIA

MOZART: THE EARLY YEARS

TUESDAY, SEPTEMBER 26, 2017
WALT DISNEY CONCERT HALL

performances
MAGAZINE



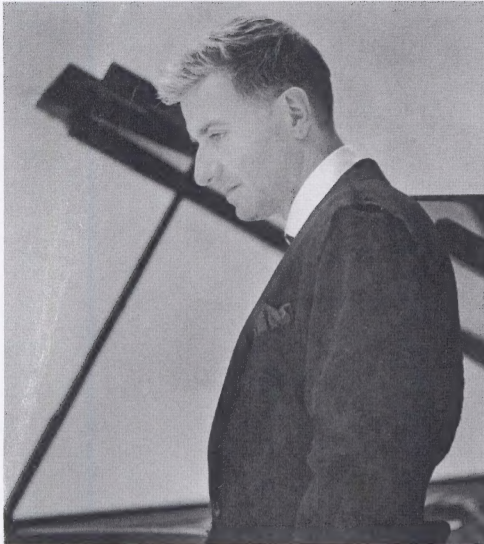
LA PHIL

GUSTAVO DUDAMEL
Music & Artistic Director

OPENING NIGHT CONCERT & GALA MOZART: THE EARLY YEARS

Tuesday
SEPTEMBER 26, 2017 7PM

Pianist Yefim Bronfman has withdrawn from this concert on doctor's orders due to a respiratory infection. Performing in his place is Jean-Yves Thibaudet. The program is unchanged.



JEAN-YVES THIBAUDET

Over more than three decades, Jean-Yves Thibaudet has performed world-wide, recorded more than 50 albums, and built a reputation as one of today's finest pianists. He plays a range of solo, chamber, and orchestral repertoire – from Beethoven through Liszt, Grieg, and Saint-Saëns, to Khachaturian and Gershwin, and to contemporary composers Qigang Chen and James MacMillan. From the very start of his career, he delighted in music beyond the standard repertoire, from jazz to opera, which he transcribed himself to play on the piano. His profound professional friendships crisscross the globe and have led to spontaneous and fruitful collaborations in film, fashion, and visual art.

This season takes Thibaudet to 14 countries, including extensive concerts in Asia with the Singapore, NHK, and Guangzhou symphony orchestras and the Malaysian, Hong Kong, and China philharmonics. As Artist-in-Residence at the Boston Symphony Orchestra, he plays the Bach Triple Concerto with Thomas Adès and Kirill Gerstein, Ravel's Piano Concerto for the Left Hand, chamber music with symphony musicians, and Bernstein's *Age of Anxiety* both in Boston and at Carnegie Hall. Thibaudet is considered one of the premier interpreters of the solo part for this symphony, which he will

also perform with the Atlanta and National symphony orchestras; the San Francisco and Houston symphonies; the China Philharmonic, and the Philadelphia Orchestra at home and on tour in Germany, Austria, and Israel, throughout Bernstein's centennial season.

In 2017/18, the Colburn School extends Thibaudet's Artist-in-Residency an additional three years and has announced the Jean-Yves Thibaudet Scholarships to provide aid for Music Academy students, whom Thibaudet will select for the merit-based awards, regardless of their instrument.

Thibaudet's recording catalog of more than 50 albums has received two Grammy nominations, the Preis der Deutschen Schallplattenkritik, the Diapason d'Or, the Choc du Monde de la Musique, the Edison Prize, as well as *Gramophone* and *Echo* awards. He was the soloist on the Oscar-winning and critically acclaimed film *Atonement*, as well as *Pride and Prejudice*, *Extremely Loud & Incredibly Close*, and *Wakefield*. His concert wardrobe is designed by Vivienne Westwood. In 2010 the Hollywood Bowl honored Thibaudet for his musical achievements by inducting him into its Hall of Fame. Previously a Chevalier of the Ordre des Arts et des Lettres, Thibaudet was awarded the title Officier by the French Ministry of Culture in 2012.

2017 LA PHIL

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GUSTAVO DUDAMEL, MUSIC & ARTISTIC DIRECTOR
LOS ANGELES PHILHARMONIC
WALT DISNEY CONCERT HALL

TUESDAY, SEPTEMBER 26

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WELCOME FROM THE GALA COMMITTEE

As Chair of this year's Gala Committee, I am thrilled to welcome you to Walt Disney Concert Hall for the LA Phil's 2017/18 opening night concert: *Mozart: The Early Years*. Tonight's all-Mozart program celebrates the composer's early years, beginning with music from his Salzburg childhood and concluding in the restless years that would lead him to Vienna, where music history was waiting to be written.

All of the proceeds from this extraordinary evening will directly benefit the Los Angeles Philharmonic Association and its education and community engagement programs. The LA Phil's full suite of community-based initiatives – including Dudamel's signature initiative, Youth Orchestra Los Angeles (YOLA) – comprises one of the largest music education programs in Southern California.

Thank you once again for your support tonight and throughout the year, which makes all these projects on stage and in the community possible. I hope you enjoy this evening's performance and a season of spectacular concerts ahead.

All the best,



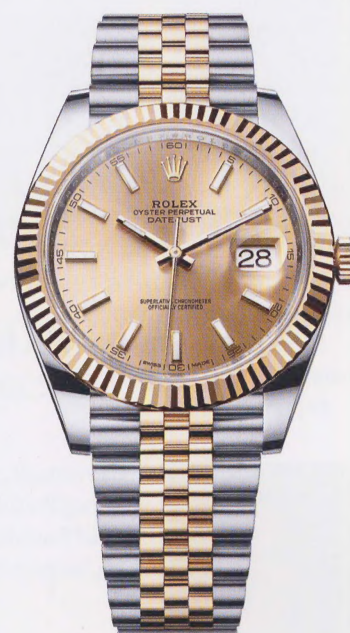
Ellen Goldsmith-Vein
LA Phil Gala Chair



GUSTAVO DUDAMEL

WHEN YOUR
BRILLIANCE IS
GROUNDBREAKING,
YOU'VE MADE
HISTORY.

This watch is a witness to music's next generation. Worn by a conductor whose passion and talent have inspired some of the world's finest orchestras to even greater heights. It doesn't just tell time. It tells history.



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WELCOME FROM THE ACTING PRESIDENT AND THE BOARD CHAIR

Welcome to the LA Phil Gala.

Tonight we usher in the orchestra's 99th season with *Mozart: The Early Years* conducted by Music & Artistic Director Gustavo Dudamel and featuring our friends Yefim Bronfman, Yuja Wang, Anna Prohaska, and Tim Mead.

Mozart is the definition of genius. He composed more than 600 works during his short life, an astounding number of which are still recognized as the apex of their respective forms. He is the most enduringly popular of classical composers, with compositions that have reached every corner of our culture, from our concert hall stages to cartoons. His life has been famously dramatized on stage and screen, and a recording of *The Magic Flute's* "Der Hölle Rache" aria was even launched into space, as an example of the best this planet has to offer.

Tonight we explore a less frequently examined side of Mozart's body of work — the music he wrote in his youth. Our program begins with his First Symphony, written when he was 8 years old, and continues with an opera he wrote at 11, a motet from his teenage years, and the double piano concerto from his early 20s. This bookend biography continues this weekend as Dudamel and the orchestra perform Mozart's compositions from 1791, the last year of his life.

This evening, however, is about the beginning — the flowering of an artistic prodigy whose work continues to resonate with us today. It is appropriate that the proceeds raised from tonight's concert will benefit the LA Phil's artistic and educational endeavors, allowing a new generation to find their own creative voices.

Thank you for joining us on this musical journey and for being a part of the LA Phil family.

Enjoy the concert.



Gail Samuel
Acting President and
Chief Executive Officer
Los Angeles Philharmonic Association

On behalf of the Board of Directors of the Los Angeles Philharmonic Association, it is my privilege to welcome you to Walt Disney Concert Hall for the 2017 LA Phil Gala.

Tonight, Music & Artistic Director Gustavo Dudamel takes us on a journey through the music of the Viennese master Wolfgang Amadeus Mozart. Born in different hemispheres and separated by more than two centuries, Dudamel and Mozart are each a once-in-a-generation musical prodigy whose genius will be on full display this evening.

Incredible programs like this would not be possible without the dedicated support of patrons like you. Your generosity allows the LA Phil to realize its vision on stage and in the community.

Your attendance this evening benefits the 150,000 children and families across Southern California who participate in the LA Phil's education and community engagement programs each year. Central among these programs is Youth Orchestra Los Angeles (YOLA), which recently completed an historic tenth anniversary season of providing free instruments, afterschool music instruction, and academic support to children in three underserved Los Angeles neighborhoods.

I want to thank each of you for being a part of our musical family. Your support is the reason programs like YOLA thrive, and the LA Phil is able to bring extraordinary music into the lives of all Angelenos.

I look forward to sharing this evening and many more throughout the season with you.



Jay Rasulo
Board Chair
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MOZART: THE EARLY YEARS

LOS ANGELES PHILHARMONIC

Gustavo Dudamel, *conductor*

Yefim Bronfman and Yuja Wang, *pianos*

Anna Prohaska, *soprano*

Tim Mead, *countertenor*

MOZART Symphony No. 1 in E-flat major, K. 16

‣ Allegro molto

‣ Andante

‣ Presto

MOZART "Discede crudelis" from *Apollo et Hyacinthus*, K. 38

Anna Prohaska

Tim Mead

MOZART *Exsultate jubilate*, K. 165

‣ Allegro: *Exsultate, jubilate*

‣ Recitative: *Fulget amica dies* – Aria: *Tu virginum corona*

‣ Alleluia

Anna Prohaska

MOZART Double Piano Concerto in E-flat major, K. 365

‣ Allegro

‣ Andante

‣ Rondeau: Allegro

Yefim Bronfman and Yuja Wang

Tuesday

SEPTEMBER 26, 2017 7PM



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Proceeds from the LA Phil Gala support our education programs, bringing the joy of music and music-making into the lives of 150,000 children and families each year. The Los Angeles Philharmonic is generously donating its services for this concert.

Moritaka Kina is chief piano technician for the Los Angeles Philharmonic Association.

This program will be presented without intermission.

Programs and artists subject to change.



GUSTAVO DUDAMEL
Music & Artistic Director

MOZART: THE EARLY YEARS

Music by Wolfgang Amadeus Mozart (1756-1791)

Notes by Howard Posner

It is easy to make too much, or too little, of Mozart's legendary precocity. We can be awed by the symphony he wrote at eight or the opera he wrote at 11, or we can dismiss them as imitations of older masters (forgetting that in the 18th century, composing music like the music of established masters was precisely what mastery meant). But even as a child, Mozart was not always content to imitate. His musical personality formed early, and hints of the mature Mozart can be heard in his early works. Not all prodigies become creative geniuses. This program is a journey through Mozart's development from prodigy to genius.

The legend of child Mozart thrived because his father Leopold, a capable composer and astute promoter, pushed it relentlessly. He was able to put Wolfgang and his older sister Maria Anna ("Nannerl" to the family, and to history) before kings and emperors as a blend of high art and circus act.

The crowned heads reacted with wonder. Musicians reacted with skepticism, wondering if Wolfgang's compositions might really be Leopold's, especially as many of them were in Leopold's handwriting. Indeed, Leopold was editor, collaborator, and – because quill pens are difficult for a small child to use – even secretary. In a 1764 letter, Leopold noted that he had corrected mistakes in counterpoint in the Sonata for Piano and Violin, K. 9, but it was published with the mistakes because the engraver missed the corrections, which Leopold thought fortunate because the mistake was "proof that our little Wolfgang composed [the sonata] himself."

Mozart's **Symphony No. 1** was written – entirely in Wolfgang's hand – in London, where he, Nannerl, and Leopold stayed for 14 months during a three-year international tour. Leopold fell ill in August 1764 (he wrote back to Salzburg of his mysterious English ailment, called "a cold"). The children could not practice much without disturbing his rest, so Wolfgang composed a symphony, and Nannerl wrote out the individual instrumental parts from his score. The resulting symphony shows how Mozart had absorbed contemporary currents, and London style in particular.

The orchestral symphony evolved from the three-section opera overture, and in 1764 was not much removed from its origins; a composer would not dream of putting his most profound thoughts into a symphony. Mozart's first symphony captures the brightness and motoric drive of his model, Johann Christian Bach.

A few months after returning to Salzburg in November 1766, Mozart composed ***Apollo et Hyacinthus*** for the May 1767 graduation ceremony at Salzburg's Benedictine University; the academic setting explains the Latin text. The university's choirboys performed *Apollo*, interspersed between the acts of a longer, non-musical, tragedy. The soprano who sang the duet "Discede crudelis" was 15, and the alto 12. In the duet, Melia, the King of Sparta's daughter, spurns the advances of the god Apollo because she believes he killed her brother with a discus. (In a later scene she learns Apollo was framed, and marries him.)

Exsultate, jubilate is one of the earliest Mozart works to hold a prominent place in the repertoire. He composed it

in Milan, where he had gone to compose and produce his opera *Lucia Silla*, staged in December 1772 and January 1773. The motet showed off the opera's star, castrato Venziano Rauzzini, who sang the first performance in church on January 17, ten days before Mozart's 17th birthday.

The **Double Piano Concerto** dates from the late 1770s, when Wolfgang was chafing under the domination of both Leopold and Hieronymus Colloredo, who had become Prince-Archbishop of Salzburg in 1771, and took a much dimmer view than his predecessor of the globetrotting Mozarts. It may have been written for a performance with Nannerl in early 1780, but the only time Mozart is known to have played it was years later with another pianist. It differs from the solo concertos of the time in being a dialogue more between the soloists than between soloists and orchestra; indeed, the orchestra is often silent, or nearly silent, during the solo episodes. It is also unusual in that the cadenzas (because there are two soloists, the cadenzas are not improvised, but written out) are in Leopold's writing – probably the last time he had a hand in his son's music.



ABOUT THE ARTISTS



As an internationally renowned symphonic and operatic conductor, **GUSTAVO DUDAMEL** is motivated by a profound belief in music's power to unite and inspire. He currently serves as Music Director of the Simón Bolívar Symphony Orchestra of Venezuela and Music & Artistic Director of the Los Angeles Philharmonic, and the impact of his leadership extends from the greatest concert stages to classrooms, cinemas, and innovative digital platforms around the world.

Dudamel also appears as guest conductor with some of the world's most famous musical institutions: in 2017, he leads the Bavarian Radio Symphony Orchestra in Munich, tours Europe with the Berlin Philharmonic, and takes the Vienna Philharmonic on a tour of the Americas, with concerts in New York's Carnegie Hall, Mexico City's Bellas Artes, Bogotá's Teatro Mayor, as well as the famed Teatro Colón in Buenos Aires. This season also sees Dudamel's return to the opera house, conducting a new production of Puccini's *La bohème* at the Opéra National de Paris.

Dudamel is now in his ninth season as Music & Artistic Director of the Los Angeles Philharmonic, and his contract has been extended until 2021/22. At his initiative, the Los Angeles Philharmonic has dramatically expanded the scope of its community outreach programs, including, most notably, the creation of Youth Orchestra Los Angeles (YOLA), influenced by the philosophy of Venezuela's admired El Sistema, which encourages social development through music. With YOLA and diverse local educational initiatives, Dudamel brings music to children in underserved communities of Los Angeles.

Dudamel's work in his native Venezuela serves as the cornerstone of his engagement with young people, and he steadfastly commits some 25 weeks of his annual schedule to the orchestras and children of El Sistema, both in Caracas and around the country. During his 19th season as Music Director of the entire El Sistema project,

he continues to lead the Simón Bolívar Symphony Orchestra in Venezuela, as well as on tour around the globe.

Recordings, broadcasts, and digital innovations are also fundamental to Dudamel's passionate advocacy for universal access to music. A Grammy-winning Deutsche Grammophon artist since 2005, Dudamel has also independently produced an all-Wagner recording available exclusively for download, a complete set of Beethoven symphonies for digital learning, and a broadcast of two Stravinsky ballets with the Simón Bolívar Symphony Orchestra in cooperation with the Berlin Philharmonic's Digital Concert Hall.

Gustavo Dudamel is one of the most decorated conductors of his generation. He received the Americas Society Cultural Achievement Award in 2016, and the 2014 Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society from the Longy School of Music. He was named *Musical America's* 2013 Musician of the Year, one of the highest honors in the classical music industry, and was voted into the *Gramophone* Hall of Fame. In October of 2011, he was named *Gramophone* Artist of the Year, and in May of the same year, was inducted into the Royal Swedish Academy of Music in consideration of his "eminent merits in the musical art." The previous year, he received the Eugene McDermott Award in the Arts at MIT.

Born in 1981 in Venezuela, access to music for all has been the cornerstone of Gustavo's philosophy both professionally and philanthropically. Inspired by his early musical and mentoring experiences, the Gustavo Dudamel Foundation, a registered charity, was created in 2012 with the goal of promoting access to music as a human right and catalyst for learning, integration, and social change.

For more information about Gustavo Dudamel, visit his official website: gustavodudamel.com. You can find more about the Gustavo Dudamel Foundation at dudamelfoundation.org.

ABOUT THE ARTISTS

Internationally recognized as one of today's most acclaimed and admired pianists, **YEFIM BRONFMAN** stands among a handful of artists regularly sought by festivals, orchestras, conductors, and recital series. His commanding technique, power, and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike.

Bronfman will be performing Bartók concertos with the London Symphony Orchestra and Valery Gergiev in Edinburgh, London, Vienna, Luxembourg, and New York. Recital performances will capture audiences with the cycles of the daunting complete Prokofiev sonatas over three programs in Berlin, New York's Carnegie Hall, and Cal Performances, Berkeley.

As a regular guest, Bronfman will return to the Vienna, New York, and Los Angeles philharmonics, Mariinsky, Cleveland, and Philadelphia orchestras, as well as the symphonies of Boston, Montreal, Toronto, San Francisco, and Seattle.

Following the success of their first U.S. tour last spring, Bronfman will rejoin Anne-Sophie Mutter and Lynn Harrell in May for a European tour that takes them from Madrid to Berlin, Moscow, and Milan. Always keen to explore chamber music repertoire, his partners have also included Martha Argerich, Magdalena Kožená, Emmanuel Pahud, Pinchas Zukerman, and many others.

Bronfman works regularly with an illustrious group of conductors, including Dan-

iel Barenboim, Herbert Blomstedt, Semyon Bychkov, Riccardo Chailly, Christoph von Dohnányi, Gustavo Dudamel, Charles Dutoit, Daniele Gatti, Valery Gergiev, Alan Gilbert, Mariss Jansons, Vladimir Jurowski, James Levine, Zubin Mehta, Riccardo Muti, Andris Nelsons, Yannick Nézet-Séguin, Sir Simon Rattle, Esa-Pekka Salonen, Franz Welser-Möst, and David Zinman.

Widely praised for his solo, chamber and orchestral recordings, Bronfman was nominated for a GRAMMY Award® in 2009 for his Deutsche Grammophon recording of Esa-Pekka Salonen's piano concerto with Salonen conducting, and in 1997 he won a GRAMMY Award®, again with Salonen, for his recording of the three Bartók Piano Concertos with the Los Angeles Philharmonic. His most recent CD releases are the 2014 GRAMMY®-nominated Magnus Lindberg's Piano Concerto No. 2, commissioned for him and performed by the New York Philharmonic, conducted by Alan Gilbert on the Da Capo label; Tchaikovsky's Piano Concerto No. 1 with Mariss Jansons and the Bayerischer Rundfunk; a recital disc, *Perspectives*, complementing Bronfman's designation as a Carnegie Hall "Perspectives" artist for the 2007/08 season; and recordings of all the Beethoven piano concertos, as well as the Triple Concerto together with violinist Gil Shaham and cellist Truls Mørk, with the Tönhalle Orchestra Zürich under David Zinman for the Arte Nova/BMG label.

Now available on DVD are his performances of Liszt's Second Piano Concerto with Franz Welser-Möst and the Vienna Philharmonic from Schoenbrunn, 2010 on Deutsche Grammophon; Beethoven's Fifth Piano Concerto with Andris Nelsons and the Royal Concertgebouw Orchestra from the 2011 Lucerne Festival, and Rachmaninoff's Third Concerto with the Berlin Philharmonic and Sir Simon Rattle on the EuroArts label. Scheduled for DVD release later this year are both Brahms concertos with Franz Welser-Möst and The Cleveland Orchestra.

Born in Tashkent in the Soviet Union, Yefim Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin

Academy of Music at Tel Aviv University. In the United States, he studied at The Juilliard School, Marlboro School of Music, and the Curtis Institute of Music, under Rudolf Firkus'ny', Leon Fleisher, and Rudolf Serkin. He is a 2015 recipient of an honorary doctorate from the Manhattan School of Music.

Yefim Bronfman became an American citizen in July 1989.

Her singular blend of technical prowess, keen musical insight, and emotional depth have established **YUJA WANG** as one of the world's finest performers. The power of her interpretations emerges from a distinct combination of her exceptional presence on stage and a natural affinity and inquisitive approach to the repertoire, which ranges from Mozart to Gershwin and beyond.

Yuja's 2017/18 season features recitals, concert series, and extensive tours with some of the world's most venerated ensembles and conductors. She begins the summer of 2017 on tour with the London Symphony Orchestra and Michael Tilson Thomas and a program featuring Brahms' Piano Concerto No. 2, followed by a performance of the First Concerto at the Ravinia Festival with the Chicago Symphony Orchestra, under the baton of Lionel Bringuier. Later engagements include concerts with the Munich Philharmonic and Valery Gergiev, a series of performances at the Verbier Festival, and a three-city German tour with the St. Petersburg Philharmonic. She also embarks on play-conduct tours with two of the best chamber orchestras in the world, the Mahler Chamber Orchestra and the Chamber Orchestra of Europe, as well as joining the inaugural tour of Jaap van Zweden with the New York Philharmonic and the final tour of Yannick Nézet-Séguin's directorship with the Rotterdam Philharmonic.

Winter of 2017 sees Yuja reunite with violinist and frequent collaborator Leonidas Kavakos for a European chamber tour, while in the spring of 2018, Wang will embark on a recital tour at premier venues in the U.S. and Europe, including a performance here at Walt Disney Concert Hall in May.



Yuja Wang has been described by *The New York Times* as "one of the best young pianists around" and the *Los Angeles Times* declared: "Hers is a nonchalant, brilliant keyboard virtuosity that would have made both Prokofiev (who was a great pianist) and even the fabled Horowitz jealous." Her love for fashion, recognized by her induction into Giorgio Armani's Si Women's Circle, has also contributed to the popular appeal of an artist who is armed with the ability to challenge the status quo and to welcome fresh converts to the concert hall.

Yuja Wang was born in Beijing and encouraged to make music at a young age by her dancer mother and percussionist father, which served as the catalyst for the never-ending thirst for knowledge that has sustained her continued musical development. In 1999 she moved to Canada to participate in the Morningside Music summer program at Calgary's Mount Royal College, and thereafter enrolled as the youngest ever student at Mount Royal Conservatory. Wang's exceptional gifts were widely recognized in 2001 with her appointment as a Steinway Artist, and again the following year when she was offered a place at Philadelphia's Curtis Institute of Music, where she studied with Gary Graffman.

By the time Yuja graduated from Curtis in 2008, she had already gained momentum, following the spectacular success of her debut three years earlier with the National Arts Center Orchestra in Ottawa. Wang attracted widespread international attention in March 2007, when she replaced Martha Argerich on short notice in performances of Tchaikovsky's Piano Concerto No.1 with the Boston Symphony Orchestra.

In January 2009, Yuja Wang became an exclusive Deutsche Grammophon recording artist. Her debut album, *Sonatas & Etudes*, prompted *Gramophone* to name her as its 2009 Young Artist of the Year. Her 2011 release of Rachmaninoff's Second Piano Concerto and Paganini's Rhapsody with the Mahler Chamber Orchestra and Claudio Abbado was nominated for a Grammy Award® in the Best Classical Instrumental Solo category. Subsequent releases for the label include a live recording of Proko-

fiev's Concertos Nos. 2 and 3 with Gustavo Dudamel and the Simón Bolívar Symphony Orchestra of Venezuela.

ANNA PROHASKA's international engagements have taken her to La Scala, Milan, as Zerlina (Mozart's *Don Giovanni*), to the Royal Opera House, Covent Garden as Constance (Poulenc's *Les Dialogues des Carmélites*), to the Paris Opera as Blonde (Mozart's *Die Entführung aus dem Serail*), to the Festival d'Aix-en-Provence as Morgana (Handel's *Alcina*), to Baden-Baden as Sophie (Strauss' *Der Rosenkavalier*), to Amsterdam as Iphis (Handel's *Jephtha*), to the Theater an der Wien in Purcell's *Fairy Queen* and as Anne Trulove (Stravinsky's *The Rake's Progress*) and Marzelline (Beethoven's *Fidelio*). At the Bavarian State Opera, she sang Blonde and Adele and in 2016 appeared in the Munich Opera Festival production of Rameau's *Les Indes Galantes*.

The 2017/18 season brings Prohaska back to Theater an der Wien for Claus Guth's new production of Handel's *Saul* and to the Royal Opera House, Covent Garden for her role debut as Nannetta in Verdi's *Falstaff*. At her artistic home in Berlin, at the newly reopened Staatsoper Unter den Linden, she will premiere the title role in Monteverdi's *L'incoronazione di Poppea* and will also perform Debussy oratorios in Berlin and the Vienna Musikverein with the Staatskapelle Berlin and Daniel Barenboim. After having

sung at the opening concerts of the new Pierre Boulez Saal, she will fulfil a life-long dream of performing Schönberg's *Pierrot Lunaire* under the baton of Zubin Mehta and with Daniel Barenboim at the piano.

Anna Prohaska is passionately dedicated to the vast repertoire of early music. She has been heard frequently with the Concentus Musicus led by Nikolaus Harnoncourt, as well as with the Academy of Ancient Music, the Freiburg Barockorchester, Akademie für Alte Musik Berlin, and Il Giardino Armonico led by Giovanni Antonini. Tours this season include her distinctive programs "Serpent & Fire" and "Medea" with Il Giardino Armonico, and "Shakespeare & Music" with the Akademie für Alte Musik Berlin.

Prohaska is also in great demand as a contemporary music interpreter. Among the works created for her are the virtuosic role of Inanna in Jörg Widmann's *Babylon*, premiered at the Bavarian State Opera, Rihm's *Mnemosyne* and *Requiem Strophes* with the Berliner Philharmoniker and the Bavarian Radio Symphony Orchestra, his *Samothrake* with the Leipzig Gewandhaus Orchestra, and Giacomo Manzoni's *Il Rumore del Tempo* with Maurizio Pollini.

She is equally committed to the standard repertoire, in which she has been partnered by such orchestras as the Vienna Philharmonic (under Boulez), the Berliner Philharmonic (under Rattle, Harding, and Abbado), the Bavarian Radio Symphony Orchestra (under Jansons, Harding,



Blomstedt, and Nézet-Séguin), the LSO (under Rattle), the Los Angeles Philharmonic (under Dudamel), the Cleveland Orchestra (under Welser-Möst), and the Boston Symphony Orchestra (under Dohnányi). For the 2017/18 season, she is artist-in-residence at the Philharmonie Luxembourg.

The 2013 feature-length documentary *The Fabulous World of Anna Prohaska* (directed by Andreas Morell) displays Anna Prohaska's creative persona most strikingly in her unconventional music videos. She has ventured into narrative cinema in *The Casanova Variations* (2014, directed by Michael Sturminger) alongside John Malkovich. Her discography includes Rufus Wainwright's setting of Shakespeare sonnets with the BBC Symphony Orchestra (*Take All My Loves* for Deutsche Grammophon), Pergolesi's *Stabat Mater*, Mozart's *Die Entführung aus dem Serail* with the Chamber Orchestra of Europe led by Yannick Nézet-Séguin, Berg's *Lulu Suite* with the Vienna Philharmonic, and Mozart's *Requiem* with the Lucerne Festival Orchestra led by Claudio Abbado. Her 2011 solo debut album, *Sirène*, was released on the Deutsche Grammophon label, followed by *Enchanted Forest* in 2013, and *Behind the Lines* in 2014. Her 2016 album *Serpent & Fire: Arias for Dido and Cleopatra* (for Alpha) with Il Giardino Armonico and Giovanni Antonini entered the top of the German classical music charts immediately after release.

Countertenor **TIM MEAD** is praised for his "alluring" and "consistently excellent" interpretations (*The New York Times*). With his "rich, mellifluous sound" (*The Guardian*), he is recognised as one of the finest across the generations of countertenors.

Highlights of his 2017/18 season include his debut at the Opéra National de Paris as Hamor in Handel's *Jephtha*, a return to English National Opera as Bertarido in Handel's *Rodelinda*, and to the Bayerische Staatsoper as Endimione in Cavalli's *La Calisto*. In concert Mead sang a Vivaldi program with the Los Angeles Philharmonic at the Hollywood Bowl this past summer, and will sing Bach cantatas with the Netherlands Bach Society, Pergolesi's *Stabat Mater* with

the Academy of Ancient Music, and Bach's *St. John Passion* at the BBC Proms.

Recent operatic highlights include Oberon in Britten's *A Midsummer Night's Dream* at Glyndebourne Festival Opera and Bergen National Opera; the title role in Philip Glass' *Akhnaten* and Ottone in Handel's *Agrippina* at Opera Vlaanderen; a reprisal of the role of BoylAngel in George Benjamin's *Written on Skin* at the Bolshoi; the leading role in Theater Basel's *Melancholia*, both in Basel and at the Holland Festival; the title role in *Riccardo Primo* at Opera Theatre of Saint Louis; and Arsamene in Cavalli's *Xerse* with Le Concert d'Astrée at Opéra de Lille, Theater an der Wien, and Theatre de Caen.

Previous highlights include Goffredo and Eustazio in *Rinaldo* at Glyndebourne; Endimione in *La Calisto* at Bayerische Staatsoper; Voice of Apollo in Deborah Warner's production of *Death in Venice* at English National Opera and De Nederlandse Opera; AngellBoy in George Benjamin's *Written on Skin* at Théâtre du Capitole Toulouse, Gulbenkian, on tour with the Mahler Chamber Orchestra, and in the U.S. premiere at Lincoln Center; and Tolomeo in *Julius Caesar* at English National Opera and Deutsche Oper am Rhein.

Other operatic highlights include Ottone in *L'Incoronazione di Poppea* at ENO, Opéra de Lyon, Opéra de Lille; title role in *Giulio Cesare* at Glyndebourne; title role in *Orlando* at Scottish Opera and Chicago Opera Theater; and Clearte in *Niobe* and the world premiere of Harrison Birtwistle's *The Minotaur* for the Royal Opera House.

On the concert platform, Mead recently headlined a tour of Asia with Harry Bicket and The English Concert as part of the Shakespeare 400 celebrations. Last season he appeared at the Theatre des Champs-Élysées singing Monteverdi and Pergolesi for Les Grandes Voix, and gave solo recitals at Wigmore Hall accompanied by James Baillieu, and at La Sainte Chapelle with Les Accents and Thibault Noally. Mead has sung Athamas in Handel's *Semele* with the CBSO and the Handel and Haydn Society, Didymus in Handel's *Theodora* with the Akademie für Alte Musik, the world premiere of Theo

Loevendie's *Spinoza* at the Concertgebouw Amsterdam; *Messiah* with the New York Philharmonic, Orchestra of the Age of Enlightenment, Gabrieli Consort, Handel & Haydn Society, Academy of Ancient Music, Le Concert d'Astrée, Royal Scottish National Orchestra, Orchestra Sinfonica Nazionale della Rai, Accademia Bizantina, and Concerto Köln; Bach's B-Minor Mass with The English Concert and with Les Arts Florissants and William Christie in France, Spain, and at the BBC Proms; the Bach Magnificat with Le Concert d'Astrée; Bach's *St. Matthew Passion* with London Handel Festival and De Nederlandse Bachvereniging; Handel's *Theodora* with the English Concert; Handel's *Solomon* with Akademie für Alte Musik; Handel's *Judas Maccabaeus* with the OAE; and Handel's *Joseph and his Brethren* at the International Händel Festspiele Göttingen.

Mead's substantial discography includes Bach's *St. Matthew Passion* and B-Minor Mass; the Handel oratorios *Messiah*, *Saul*, *Solomon*, *Israel in Egypt*, and *The Triumph of Time and Truth*; the Handel operas *Admeto*, *Flavio*, *Riccardo Primo*, and *Rinaldo*; and Monteverdi's *L'Incoronazione di Poppea*. His 2017 recording of Pergolesi's *Stabat Mater* and Bach cantatas with La Nuova Musica has garnered critical acclaim.

Mead read Music as a choral scholar at King's College, Cambridge, before winning a number of scholarships to continue his vocal studies at the Royal College of Music.



LOS ANGELES PHILHARMONIC



The Los Angeles Philharmonic, under the vibrant leadership of Music & Artistic Director Gustavo Dudamel, presents an inspiring array of music, through a commitment to foundational works and adventurous explorations. Both at home and abroad, the Philharmonic – recognized as one of the world's outstanding orchestras – is leading the way in ground-breaking programming, both on stage and in the community, offering a diverse range of programs that reflect the orchestra's artistry and demonstrate its vision. 2017/18 marks the orchestra's 99th season.

More than 250 concerts are either performed or presented by the LA Phil at its two iconic venues: the Frank Gehry-designed Walt Disney Concert Hall and the Hollywood Bowl. During its winter season with approximately 165 performances at Walt Disney Concert Hall, the LA Phil creates festivals, artist residencies, and other thematic programs designed to enhance the symphonic music experience and delve further into certain artists' or composers' work. The organization's commitment to the music of our time is also evident throughout the season programming, as well as in the exhilarating Green Umbrella series and the LA Phil's extensive commissioning initiatives.

Since 2003, the LA Phil's winter home has been the inimitable Walt Disney Concert Hall. Praise for both the design

and the acoustics of Walt Disney Concert Hall has been effusive, and the building embodies the energy, imagination, and creative spirit of the city of Los Angeles and its orchestra.

Since its official opening in 1922, the Hollywood Bowl has been the summer home of the Los Angeles Philharmonic. One of the largest natural amphitheaters in the world, with a seating capacity of nearly 18,000, the Hollywood Bowl plays host to the finest artists from all genres of music. In February 2017, the Hollywood Bowl was named Best Major Outdoor Concert Venue for the 13th year in a row at the 28th Annual Pollstar Awards.

The orchestra's involvement with Los Angeles extends far beyond symphony concerts in a concert hall, with performances in schools, churches, and neighborhood centers of a vastly diverse community. Among its wide-ranging education initiatives is Youth Orchestra Los Angeles (YOLA). Inspired by Venezuela's revolutionary El Sistema – the LA Phil and its community partners provide free instruments, intensive music training, and leadership training to nearly 800 students from underserved neighborhoods, empowering them through multi-year engagement to be college-ready and on a path to becoming vital citizens, leaders, and agents of change. The LA Phil extends its reach nationwide through the innovative initiative Take a

Stand. In 2016, the LA Phil and Take a Stand partners launched the National Take a Stand Festival – a series of week-long youth orchestra camps with students from programs like YOLA across the country.

The orchestra also undertakes tours, both domestically and internationally, including regular visits with partners in New York, Paris, and Tokyo, among others. The Philharmonic has been an International Associate at London's Barbican Centre since 2009. The orchestra's very first tour was in 1921, and the Philharmonic has made annual tours beginning with the 1969/70 season. Most recently, Dudamel and the LA Phil toured the west coast of the United States in Fall 2016.

Always inspired to expand its cultural offerings, the LA Phil each season produces concerts featuring distinguished artists in recital, jazz, world music, songbook, and visiting orchestra performances, in addition to special holiday concerts and series of chamber music, organ recitals, and Baroque music.

The orchestra has a substantial catalog of concerts available online, including the first full-length classical music video released on iTunes. In 2017, the Los Angeles Philharmonic and Conductor Laureate Esa-Pekka Salonen were nominated for a Grammy for Best Classical Compendium for their live recording of Frank Zappa's *200 Motels*.

The Los Angeles Philharmonic was founded by William Andrews Clark, Jr., a millionaire and amateur musician, who established the city's first permanent symphony orchestra in 1919. Walter Henry Rothwell became its first Music Director, serving until 1927; since then, ten renowned conductors have served in that capacity: Georg Schnéevoigt (1927–1929); Artur Rodzinski (1929–1933); Otto Klemperer (1933–1939); Alfred Wallenstein (1943–1956); Eduard van Beinum (1956–1959); Zubin Mehta (1962–1978); Carlo Maria Giulini (1978–1984); André Previn (1985–1989); Esa-Pekka Salonen (1992–2009); and Gustavo Dudamel (2009–present).

LOS ANGELES PHILHARMONIC

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Rochelle Abramson
Camille Avellano
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Minyoung Chang
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Johnny Lee
Dale Breidenthal
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Tianyun Jia
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Guido Lamell
Varty Manouelian
Paul Stein
Yun Tang
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Suli Xue

VIOLAS

Principal (Vacant)
John Connell Chair

Dale Hikawa Silverman
Associate Principal

Ben Ullery
Assistant Principal

Dana Lawson

Richard Elegino
John Hayhurst
Ingrid Hutman
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Hui Liu
Meredith Snow
Leticia Oaks Strong
Minor L. Wetzel

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Principal
Bram and Elaine
Goldsmith Chair

Ben Hong
Associate Principal
Sadie and Norman
Lee Chair

Dahae Kim
Assistant Principal

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David Garrett
Barry Gold
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Gloria Lum
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Christopher Hanulik
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Jack Cousin
Jory Herman
Brian Johnson
Peter Rofé

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Virginia and Henry
Mancini Chair

Catherine Ransom Karoly
Associate Principal
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PICCOLO

Sarah Jackson

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Principal (Vacant)

Marion Arthur Kuszyk
Associate Principal

Anne Marie Gabriele
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ENGLISH HORN

Carolyn Hove

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Boris Allakhverdyan
Principal

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Andrew Lowy
David Howard

E-FLAT CLARINET

Andrew Lowy

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David Howard

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Principal

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Associate Principal

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WALT DISNEY CONCERT HALL

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 **LA PHIL**
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Music & Artistic Director